

# THE MUSICAL WORLD.

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SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, DECEMBER 22, 1842.

THOUGH the noons are bright and sunny, and the nights are mild and serene; though fur capes are at a discount, and extra blankets experience the most contemptuous neglect; yet are we not to be cajoled into the notion, that September has returned to us, or that we have unconsciously slid into the middle of April. There is a general spirit of bustle, out of doors and in, that finds its way to the heart and memory—at every corner one meets busy people pushing on with more than usual alacrity to discharge their careful burthens within an appointed time—at home there is a general furbishing-up of house and appurtenances—all day one hears the melodious laugh of juvenile humanity, which, loosed from its school-boundary compression, effervesces and sings like uncorked champagne—all night one is seduced to audit the equivocal harmonies of street musicians, whose "Light of other days" induces the wish that one of those other days were nearer at hand, and whose "Oh! the roast beef" lulls one into a restless dream of future feeding and nightmare. Country life is, like its trees and shrubs, swelling with joyous blossom—town life is a state of fermentation, like beer in expectance of the tap—maids and their mistresses, for a term at least, forget their gad-about propensities, and centre all their hopes and ambitions at home—even Miss Adelaide Kemble, or (since we may now speak unsophisticatedly) Mrs. Sartoris, forsakes the charmed precincts of public life to share the more substantial triumphs of private housewifery—chimney-pots send up exuberant sighs of rapture—Irish bulls are something beyond mere jokes—the Turkey trade flourishes—Shakspeare's pun about raisins is admitted to be reasonable—and the whole atmosphere is redolent of pudding and pantomime preparation. Yes, Christmas is at

hand, and every postman's rat-tat, and every area-bell jingle, swells the universal chorus of "the compliments of the season."

What a pleasurable reflection it is, to know, and to hope, that everybody and all ranks of a whole people are to enjoy one universal Sabbath; and enjoy it, too, in the same National way—that, for one day out of the three hundred and sixty-five, families are to congregate round an orthodox altar, and congregations feel as families; friends to meet friends, forgetting that there ever was an enemy; even the solitary to become social by reminiscent associations; the feast of our forefathers to be revived and partaken; and the joy of the present hour made an example for our children and theirs. And what a glory it is, to feel that the beautiful art of which you, reader, and ourselves are kindred disciples and lovers, is to make holier the general worship, and render sacred the universal joy; for the wide practice of choral music which has recently been effected throughout the country, will enable us to hymn our heart-thanks in the most acceptable language; and will awaken many a grateful madrigal round the social board where it originally formed, at once, the stimulant and the zest.

Away, then, with all croaking and criticism,—with all regrets for what has been and all murmurs for what is not—let brotherhood, and friendship, and feast, and song, have their birthright sway, uncramped and unproved by fastidious conventions, and unawed by exceptionable pruderies. If the poet's axiom,

"To enjoy is to obey,"

be true,—and who that has walked through this world of flowers, and rainbows, and singing-birds, will venture to question it?—why then, let us all for once be virtuously prodigal and religiously luxurious—nay, for the nonce, let him of the cap-and-bell diadem have undivided sway, cry we—and be

the one wish and endeavour, to make for ourselves and our fellows, a right liberal and grateful, old English, hospitable, harmonious, and "merry Christmas."

C.

## AN HISTORICAL SKETCH OF THE PROGRESS OF DRAMATIC MUSIC IN ENGLAND,

FROM THE EARLIEST TIME TO THE DEATH OF  
PURCELL, ANNO DOMINI, 1695.

By EDWARD F. RIMBAULT, F.S.A., &c.

(Continued from page 400.)

DAVENANT'S "Entertainment after the Manner of the Ancients" was immediately succeeded by *The Siege of Rhodes*, which was performed at Rutland House in 1656. Pope says, that "this was the first opera sung in England;" and Langbaine, in his "Account of the English Dramatic Poets," says, that *The Siege of Rhodes*, and some other plays of Sir William Davenant, in the times of the Civil War, were acted in *stilo recitativo*. Burney disputes this: "I can find no proof," he says, "that it was sung in recitative, either in the dedication to Lord Clarendon, in the folio edition of 1673, or the body of the drama." But we find conclusive evidence on this point. Cibber says, that "Sir W. Davenant opened a theatre in Lincoln's Inn Fields, where he produced *The Siege of Rhodes* with unprecedented splendour." A second part was then added to it, which we find in Davenant's works. Evelyn, in his *Diary*, says, "1662. Jan. 9. I saw acted 'The Second Part of the Siege of Rhodes.'" "In this," he continues,— "acted the fair and famous comedian, called Roxelana from the part she performed; and I think it was the last, she being taken to be the Earl of Oxford's *Misèe* (as at this time they began to call lewd women). *It was in recitative music.*"

Davenant's next piece was "The Cruelty of the Spaniards in Peru," which was produced in 1658. The scenes and decorations of this drama (according to Downes, in his *Roscius Anglicanus*) were the first that were introduced on a public stage in England. Evelyn thus speaks of this piece:—"5 May, 1659. I went to visit my brother in London, and next day to see a

new Opera after the Italian way, in recitative music, and scenes, much inferior to the Italian composure and magnificence; but it was prodigious that, in a time of such public consternation, such a vanity should be kept up or permitted. I being engaged with company, could not decently resist the going to see it, though my heart smote me for it."

Davenant's pieces, though they contributed greatly to the progress of the musical drama in England, have little poetical merit. Of their music I can say but little, as a few detached pieces are all that remain. It was in these pieces that female performers first appeared on the stage. It has been said that there were no actresses on the English stage before the Restoration, and that the celebrated Mrs. Betterton was the first. It is true that the first formal license for their appearance was contained in the patent granted to Sir William Davenant immediately after the Restoration; but it appears to have been previously tolerated, for Mrs. Coleman (wife of Dr. Charles Coleman) represented Ianthé in the first part of "The Siege of Rhodes" in 1656. During the last year of the Protectorate, Shirley's play, "The Contention of Ajax and Ulysses," was performed with music by Edward Coleman; and a musical drama by Richard Flecknoe, entitled "The Marriage of Ocean and Britannia, an allegorical fiction, really declaring England's riches, glory, and puissance by sea." The title-page of the printed copy published in 1659, states that it was "represented in music, dances, and proper scenes. Invented, written, and composed by Richard Flecknoe."

The first musical piece after the Restoration was an anonymous production entitled "The Step Mother," the music to which was composed by Matthew Lock.<sup>3</sup> It was performed with great success at the theatre in Little Lincoln's Inn-Fields at the close of the year 1663. In 1670 Dryden produced his alteration of Shakespeare's "Tempest," with instrumental (and probably vocal) music composed by Matthew Lock; and in 1673 Shadwell's tragedy of "Psyche" was produced at the Duke's theatre. The music was the joint productions of Matthew Lock

and Baptist Draghi.<sup>4</sup> Downes, the historian of the stage at this period, says, "This opera was splendidly set out, especially in scenes; the charge of which amounted to above £800. It had a continuance of performance about eight days together; it proved very beneficial to the company, yet *The Tempest* got them more money."

The commencement of the following year, 1674, introduces us to a new candidate for fame as a dramatic composer, in the person of Monsieur Lewis Grabu. Grabu was an obscure musician of very mean abilities, who came to this country with Charles the Second at the Restoration. He appears to have been much patronized by his royal master, and, probably from his situation about the Court, had interest enough to persuade the manager of the theatre in Covent Garden to produce an opera entitled "Ariadne, or the Marriage of Bacchus." This piece was translated from the French, and was performed by "the Gentlemen of the Academy of Music" with but little success.

In the same year was produced a masque entitled "Calista, or the Chaste Nymph," by J. Crowne. This was written by command of King James the Second's queen, when Duchess of York, and was performed at court by persons of great quality. The music was composed by Dr. Nicholas Staggins, the composer to the king; and the following compliment was paid him by the author, in the preface to the printed copy of the masque:—"Mr. Staggins has not only delighted us with his excellent composition, but with the hopes of seeing, in a very short time, a Master of Musick in England equal to any France or Italy have produced."

In 1676, Dr. Charles Davenant (eldest son of Sir William Davenant) produced his tragedy of "Circe," the music to which was composed by John Banister,<sup>4</sup> the leader of

<sup>3</sup> Draghi was an Italian by birth, and came to England with Mary d'Este, the princess of Modena, and consort of King James II. He succeeded Lock as organist to the Queen. I have two anthems of his composition, displaying very superior talent.

<sup>4</sup> A portion of the music, consisting of the first act, is preserved in a MS. volume now in the library of the Sacred Harmonic Society. One of the songs may be found in *The Second Book of "Choice Ayres and Songs,"* printed by John Playford in 1679. From a perusal of these portions I am inclined to give Banister a much higher station among the dramatic composers of this country than has hitherto been assigned him. Banister was the first musician who established regular concerts in London. These concerts were advertised in the London Gazette of the times: and in No. 742, December 30th, 1672, there is the following advertisement:—"These are to give notice, that at Mr. John Banister's house, now called the Music-school, over against the George Tavern in White Friars, this present Monday, will be Musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

Charles the Second's celebrated band of twenty-four violins. It was acted at the Duke of York's theatre; and Downes tells us, that "being well performed, it answered the expectation of the company."

This completes the list of operatic productions, from their revival during the Usurpation, to the commencement of the dramatic career of the great Henry Purcell.

(To be concluded next week.)

## CORRESPONDENCE.

### PROFESSIONAL CHARGES.

To the Editor of the Musical World.

SIR,—The failure of the Classical Subscription Concerts has probably been caused by the same thing that is beginning to injure other musical speculations, and which is opposed to a principle in political economy, with which it may, at first sight, appear that music has nothing to do. It is found by experience, that the smaller the price of any thing good, the greater is the demand for it; and that, in this way, in the end larger profits are derived from it. Now, were instrumentalists and vocalists to reduce their demands, and give their services at a lower rate, their employment, both in London and in the provinces, would become very extensive, and their time be entirely filled up. Here, in the capital of Scotland, we have, I may say, scarcely any music worth hearing from one end of the year to the other; because concerts are so expensive that no one dares to undertake them. The proprietors of our assembly rooms are now erecting a music hall; but the prospect of their being remunerated seems at present very slender. Men of science are lending their aid to make this hall as perfect as circumstances will admit. Sir Henry Bishop is exerting himself to bring out the musical force of Edinburgh; and we have an excellent instrumental band; but we have not a voice, male or female, worth listening to. It is probable that one or two females of perhaps second rate powers, might find it worth while to settle among us, as teachers, and to perform at our concerts. I hear it is intended to open the new hall with a festival, in September next, but that it is not to be a speculation, but a subscription, on account of losses already sustained. It is not at all unlikely that the prices demanded by performers, and which are in truth exorbitant, will put an end to provincial festivals altogether; and so far diminish the incomes of the professional people, as to make them repent being in too great haste to become rich. The failure of the Classical Subscription I take to be an indication of what is likely to come; but the evil may be warded off by a reduction of prices. Your own opinion on this subject might have some influence.

I am your obedient servant,

SCOTUS.

Edinburgh, Dec. 12, 1842.

The principle that "low prices produce a more profitable demand" has long grown into an axiom amongst far-sighted thinkers, and anti-golden-egg desirers, by the many and increasing evidences of its truth. To cite only the most pertinent proofs, we need but point to Germany and Italy: where the charge for the very highest musical entertainments does not equal one third the sums we are accustomed to pay here. This high price of ours, however, does not arise from the general terms afforded to musical artists, but from the unhealthy appetite of the public for individual performers, particularly

Brother of Dr. Charles Coleman. One of the songs in Shirley's play, "The glories of our birth and state," for three voices, may be found in Playford, "Musical Companion," the second book, 1674.

The music to this play is not known, but it may possibly turn up in my researches at Oxford. I may take this opportunity to mention a circumstance in Lock's life not hitherto noticed; that is, his residence in the Low Countries. This fact appears from a MS. collection of vocal compositions, chiefly by Flemish writers, copied by Matthew Lock, and entitled, "A Collection of Songs made when I was in the Lowe Countries, 1648." This valuable MS., and another, consisting of Lock's original compositions for the Chapel of Queen Catherine, are now in my library.



vocalists, and abundance of them; which, doubtless, assisted the failure of the late wildly conceived Classical concerts, where twelve singers were engaged to perform the duty of four or five. We know that our notions, on this point, are antagonist to professional opinion in general; but we are convinced that cheap musical performances are the only means by which the art can be made to flourish in this foreigner-ridden country. The fashionists will not attend native operas and concerts; the times will not permit the middle classes, who have essential appearances to keep up, to enjoy expensive entertainments of any description. How then is music to find support, but by placing her banquets within the reach of such as will patronize them? One of the greatest evils of modern concerts is the number of singers usually engaged at them, which not only increases the cost, but lengthens the performance, and thus drains the pocket, and satiates the taste of the auditors. Half a dozen solo singers are abundant to support any work or any evening's entertainment; a larger number but increases the length of the concert bill, and the public are growing too wise to be satisfied by puffs and large letters. Principal performers are entitled to the best remuneration, but they should be content to share the amount they attract, as is customary with theatrical stars in the provinces; and then, if the prices be moderated, both they, and the art, and the public, will be certain gainers.

Ed. M. W.

#### DOMESTIC MUSIC FOR THE WEALTHY.

Letter No. II.

To the Editor of the Musical World.

SIR,—I have been a little disappointed that, although many persons have communicated with me respecting the subject-matter of my former letter, acquiescing, like yourself, most cordially in the ideas there thrown out, yet none have occupied your columns with information or suggestions on the subject; yet it is a fruitful one, and I would rather that my feeble efforts should be the provocatives to the might and vigour of others, than find myself possessed of the honour of solitary public advocacy, though the cause be good. The rough outline thrown out in my former letter was to the effect, that the aristocracy of England have abundant means for adding to their establishments musical professors, few or many, in regular employ, and that such a proceeding would be a new feature in social economy, beneficial to the art, advantageous to all parties concerned, and, therefore, much to be desired. Permit me, in addition, now to state my impression, that such is the deference paid to example, such the power of fashion, that if an individual of rank and title were to take the initiative, he would soon have followers. On the Continent, I believe, many of the small German princes, besides the crowned heads, have musical establishments; and some of your correspondents, I have no doubt, could furnish particulars on this head, with which I am, unfortunately, not familiar. In our own country, however, we are not absolutely destitute of a case in point, although, I am sorry to say, it has been confined to the palace. George the Fourth, both as regent and king, had a fine band of about forty

wind instruments under the conduct of the late Mr. Kramer, by whose efforts his evening hours were pleasantly beguiled for many years. Queen Adelaide had a more legitimate chamber-band, consisting of about twenty performers, the stringed and wind instruments being mixed in something like their usual proportions. Her present majesty has a private band of a similar numerical amount, but this, somewhat strange to say, was constructed primarily as a wind band exclusively, although latterly such of its members as happen, in addition, to play upon a stringed instrument, have frequently been called upon to do so. I have now, Sir, enumerated all the cases strictly in point, that our country affords; and recollecting that it is improbable you can afford me more than a small space in any one number of your journal, will reserve for future letters some remarks on the uses to the art, its professors, and patrons, that might be derived from private musical establishments.

I am, Sir, your obedient servant,

H. J. BANISTER.

50, Burton Crescent, Tavistock Square,  
Dec. 15, 1842.

We are equally surprised that no one has favoured the subject of Mr. Banister's sensible and useful suggestion; and we promise him all the assistance in our power, to bring the matter before the musical public. In Germany very many noble families retain both a kapell-meister (or composer and director) and an orchestre of small or large numbers—and not alone do the nobility afford and enjoy this advantage, but wealthy commercialists frequently have a musical department in their own domestic establishments, that employs several artists and amuse themselves and friends. We invite correspondents to contribute accounts of such home orchestres, for the honour of those who support them, and as inducements to emulation and imitation to those in this country amongst those who profess the greatest admiration for the art, and do not lack the means to render it essential encouragement and assistance. Our Queen might be the mistress and enjoyer of the first instrumental band in the world—many of our nobility and wealthy families lavish larger sums upon music in a three month's London season than would suffice for an Emperor's full orchestre for a year. We hope Mr. Banister and others will keep the subject alive, and that domestic musicians and their efforts may eventually, and ere long, be found in every mansion where books, pictures, and statues, evince the good taste and intelligence of a modern English family of distinction.

Ed. M. W.

#### REVIEW.

"Why grieves my soul?"—E. J. Loder.—  
"I seek the haunts," Oliver May.—  
"The Moon's Pale Beam," Oliver May.—  
"Ah! County Guy," J. W. Davison.—  
"Ah! non lasciamo," G. A. Macfarren; forming Nos. 14, 15, 16, 17, 18, of "The British Vocal Album."—Wessel and Stapleton.

We resume our notice of this excellent work, which circumstances have hitherto

compelled us to postpone. Mr. Loder's song has a considerable tinge of the Weber school, but is nevertheless a charming composition. It is in E major—vague in outline—dreamy in feeling—very *recherché* in its harmonies—and (as is usual with the composer) exceedingly melodious throughout. There are points in it worthy of any writer of any nation, and our only objection to it is, that there are too many stops, which might be remedied (thus rendering the song, as nearly as possible, perfect,) by the omission of a bar here and there. Mr. May's "I seek the haunts," is a beautiful snatch of melancholy in C sharp, minor, and, from the first bar to the last, is faultless. Its gloomy character may prevent its ever becoming as great a favourite as "The Moon's Pale Beam," its fellow, an exceedingly simple and pretty romance in E flat major. The words of both, by Miss Eliza May, sister of the composer, are touching and expressive. Mr. Davison's "Ah! County Guy," in B flat, major, written for a *contralto* voice, is perhaps the best song we have seen from his pen. How many more times will these exquisite words be set? There are at least twenty attempts to our knowledge at giving a musical expression to this charming lyric. Sir Walter Scott would have been surprised had he lived to see so many English composers take advantage of the hint he gave to Mr. now Sir H. Bishop alone, in a style so complimentary to the genius of that highly accomplished musician. Mr. Macfarren's "Ah! non lasciamo," the poetry by Metastasio, is, as regards its melody, purely Italian, but in respect to its harmony and the manner of its accompaniment, altogether English. In the hands of Miss Rainforth, Miss Birch, or Miss Kemble, this song could scarcely fail of producing a powerful effect in a concert room. Its range is high, reaching A flat more than once, and it requires great energy of style to interpret its meaning properly.

"Songs of Erin"—the symphonies and accompaniments by F. N. Crouch,—D'Almaine and Co.

The mine of Irish melody seems to be inexhaustible. Those which Moore selected, and immortalized by his glowing verse, would alone enrich the melodic archives of a nation—but daily, new explorers dig up new treasures, and force us to acknowledge "The Emerald Isle," as the undoubted land of song—and as far as pure simplicity and ever-verdant freshness goes, of song unrivalled. In the selection before us, Mr. Crouch has given to the world many charming specimens of healthy primitive melody. His labours are well worthy of commendation, and more than one of the ballads in "The Songs of Erin" must,

beyond a doubt, obtain extensive popularity. Our favourites are the first, "Evening O' More" a deliciously unaffected air in F major—the second, "The Sunny Days of Old," a capital air in A major, brim-full of the richest humour—the fifth, "The Pulse of my Heart," a ballad in G minor, perfect in all respects—and the sixth, "The Rakes of Mallow," a tune of irresistible liveliness. The book is produced in the most gorgeous and elegant style, and amply merits that very extended patronage, without which the spirited publishers must surely be at a discount for their expense and trouble.

"Genius singing to Love"—cantata—*Hamilton R. Binfield*—Chappell.

In this cantata Miss Binfield has shown capabilities of no common order. The poem is one of the profoundest thoughts of Mrs. Hemans, and the mere comprehension of such subtle and uncommon beauty claims for Miss Binfield the acknowledgment, that her intelligence must be in some degree sympathetic with the mind of the poetess. But more than this may be justly said, since Miss Binfield has not only appropriated, but has succeeded in conveying in another language, scarcely less beautiful than the original, the passionate outpouring of the poet's soul. Her cantata is admirably in character with the feeling of the words. The opening *adagio* in G minor is charming for its pathos, and the harmony evinces every where the tact of a musician. The *recitative* which follows is less remarkable, but the final *allegretto con anima*, in B flat, is in a high degree elegant and expressive. The form of this song may be objected to, since it begins in G minor and concludes in B flat, thus materially offending the laws of musical composition, as regards what is termed *construction*. Bating this oversight, we congratulate Miss Binfield on this successful display of genuine musical talent, and we cordially commend the work to the patronage of all who appreciate the happy union of kindred music and poesy.

*Hamilton's Catechism of the Organ, second edition, revised and enlarged by Joseph Warren.*—Cocks and Co.

This little book should be in the hands of all those who know the organ, and all who desire to know the instrument. It contains in the most concise form, the history, anatomy, general and particular description, method of tuning, and rules for performing on the instrument; together with accounts of the most celebrated organs, English and foreign, their builders, lists of their several stops, number of pipes, and directions for the use and combination of the numerous modern mechanical improvements, by which the facility of perform-

ance and completeness of effect have been so admirably produced—the product of years of study and inquiry, and the pith of many a massive folio, are here condensed into a hand-book which few will peruse without profit.

#### MUSICAL INTELLIGENCE.

##### Metropolitan.

##### EXETER HALL.

Amongst the numerous festivals that Christmas brings, and its rich and invigorating enjoyments, the performance of the "Messiah," by the Sacred Harmonic Society is by no means the least anticipated nor soonest forgotten. Whoever has not been present at one of these matches renderings of this great epic work, has yet to learn the highest sublimity of which music, or any other art is capable; for, of all the extraordinary conceptions that have had their birth in the unseen realms of the human mind, the "Messiah" is, perhaps, the most inspiring and colossal; and the frequent performance of it by this society, has brought their efforts to be all but entirely worthy of the composer and the exalted subject.

So much has been written, to analyze and develop the profound and exquisite merits of this great master-piece of the great master, that further remarks might appear impertinent; we therefore turn from Handel, who can well afford to spare our highest eulogy, to the society, whose perseverance has done so much to render his mighty imaginings familiar to us, and thereby ensure for them the homage of the age. We congratulate the society on, at last, having obtained a singer capable to supply the place of Braham, and do justice to the tenor portion of the oratorio—Mr. Manvers has the organ and the intelligence, requisite for the magnificence of these performances, and his delivery of "Comfort ye," and the very expressive air, "Thou shalt break them," surpassed any similar vocal efforts we have heard for a very long time. Miss Birch is unjust to her superb voice and fine schooling—she mars many a splendid piece of artistry by the introduction of clap-trap cadences—such was the case on Friday, in her execution of "Rejoice greatly," which is surely floric enough for the display of her brilliant flexibility; her "There were shepherds" was in the opposite extreme of coldness and insipidity, but her delivery of "I know that my Redeemer liveth," was a perfect, unaffected, and seraphic performance that might have soothed the departing spirit of a saint. Miss Dolby never pleased so little—her "O thou that tellest" was a failure—lying below the best part of her voice, and totally out of her usual impassioned style—her "He was despised," however redeemed all that had preceded it, and woke the hearts

of her auditors to one general sympathy. Of the lady singers, we unhesitatingly award the palm to Miss Locombe, not less for her faultless and exquisite delivery of all the pieces allotted to her, and particularly of the difficult air, "But thou didst not leave," than for her very rapid improvement and evident disposition still to progress. Mr. Machin sung more effectively than we have hitherto heard him—his execution of that wonderful song, "The people that walked in darkness," was at once correct and intelligent, and "The trumpet shall sound," with Mr. Harper's accompaniment, was never more effectively given. Of the chorusses, all praise is superfluous—they were performed throughout, almost faultlessly. "And the glory," "For unto us," "All we like sheep," and the "Hallelujah," were superb. The instrumental parts were ably sustained—saving the rendering of the "pastoral symphony," which was taken so sluggishly as to depict rather a deserted city, and stagnant water-tanks, than the fresh fragrant herbage and sparkling rills of pastoral nature.

We regret we cannot close this account of a generally fine performance, without some merited rebuke of conduct which betrays great discourtesy on the part of the persons alluded to, and is at once derogatory to the society, and an injury to the work performed. Miss Birch did not enter the orchestra till the middle of the first act, thereby interrupting the oratorio by the greater complaisance of the audience in noticing her arrival—and Miss Dolby, Miss Birch, and Mr. Manvers made their exeunt immediately after the trumpet song, leaving Mr. Machin "alone with his glory," and so disturbing the orchestra and audience as to render the beautiful chorus, "Worthy is the Lamb" and the "Amen," quite unintelligible. We earnestly call attention to this most unseemly misbehaviour—if those who pay can sit out a long performance in the midst of the inconveniences of an excessively crowded room, surely those whose duty it is to entertain them might afford to leave their enjoyment uninterrupted. What would be said if Mr. Lindley or the gaslights were to come in and go out at their pleasure or convenience? We trust the committee and conductor will take steps to correct this ill bred nuisance, and "reform it altogether."

##### COVENT GARDEN THEATRE.

As the retirement of our prima donna draws nearer, the audiences increase in number and brilliance—on Thursday, Saturday, and Monday last, the pit and gallery overflowed—and the boxes were as full as they could well be—on Tuesday, the "Matrimonio" attracted one of the most brilliant houses we have seen. The performance was excellent throughout, and



the applause fully proved the growing taste for good music in all ranks of the community. We understand that every private box and box seat is already disposed of, for the final night of Miss Kemble, and of the company's enterprise; which up to the present moment has been completely successful. Gustavus is to be revived by Mr. Bunn, shortly after Christmas, with a very strong cast.

#### DRURY LANE THEATRE.

King Arthur has continued to please the lovers of dramatic spectacle; and, with the aid of a new tragedy, has attracted larger audiences than are usual at this season of the year. Mr. Hatton has a new operetta in preparation, to follow up the career of the pantomime.

#### HANOVER SQUARE ROOMS.

Mr. Henry Russell gathered a numerous party of friends around him, on Monday evening last, including much fashionable company. Mr. Russell is improved in style since we last heard him, and executed many of his old favourite songs, and some novelties with great spirit and effectiveness—particularly a paraphrase of part of Schiller's ode, made into a stirring song, under the title of "The founding of the bell." Mr. Russell's fine manly organ, and dashing style of accompaniment are certain talismans for ensuring applause; and his entertainments satisfy, from their fulfilment of all that is promised or expected.

#### SOCIETY OF BRITISH MUSICIANS.

The sixth *conversazione* of the society was held, last night, in Berner's Street, and drew together a numerous company of the members and their friends, who enjoyed a very delightful evening's entertainment. Mr. E. J. Loder's "Rome" was sung by Mr. W. Seguin, and his duet, "The wandering wind," by Misses Marshall and Basano, with harp accompaniment by Mr. Tutton. These are very charming compositions, and were most efficiently given. Miss H. Groom sang Mr. H. Smart's "Estelle,"—we found the song as touching and truthful as on previous hearings, though there was some lack of fervour in the present rendering. A trio of Weber, for pianoforte, flute, and violoncello, was well played by Miss Conne, Messrs. Carte and Banister—a quartet (MS.) in A, of Mr. Chipp, and a second of Mr. Calkin, in D minor, were pleasant specimens of chamber composition. Mr. W. S. Bennett's sestet, a finished piece of imaginative writing, was finely executed by Messrs. R. Barnett, Gatty, Jay, Hill, Banister, and Howell. Messrs. Willy, E. Chipp, and W. L. Phillips assisted in the previous instrumentalisms, and the songs were accompanied by the composers. This was another most delightful reunion.

#### Suburban.

KENNINGTON ASSEMBLY ROOMS.—Mr. O. H. Toulmin's second subscription concert took place on Wednesday se'night, and was attended by a good sprinkling of the best society of the vicinity. A small band led by the concert-giver executed four overtures with considerable energy. Miss Dolby afforded much gratification by her tasteful singing of Nelson's "Pearly deep," Donizetti's "L'Amor suo mi fe," and Neilson's "I would I were a fairy," in which latter she was loudly encored. She also joined Miss Lear, and Mr. Horncastle, in a trio, of Pucitta, which was encored, and, aided by Mr. Ransford, executed two of Sir R. Bishop's most popular glees. Mr. Ransford in a ballad of his own, and the drinking song from Gretry's "Richard," acquitted himself with spirit. The concert gave universal satisfaction, and terminated at an early hour. Mr. O. H. Toulmin has announced his grand annual concert for next Wednesday, the 28th instant.

POPLAR.—Mr. White, on Friday evening last, closed a very interesting course of lectures on the music of Ireland. The lectures were delivered in aid of the Poplar Benevolent and Philanthropic Association funds, and were numerous and most respectably attended. In the illustrations Mr. White was assisted by Miss Isaacs, who sang several of Moore's and Mr. White's melodies with great feeling and expression. The principal songs were given by the lecturer himself, with harp, piano, and other appropriate accompaniments.

On Thursday evening next, Mr. White will commence a course of lectures on the "National Music of Ireland," at the Islington Institution.

PECKHAM.—The very pleasant village concerts at this suburb, appear to have received a new impetus, by the advent of Mr. Joseph Haigh to the co-direction of them. There was a fuller attendance on Monday evening than on any of the preceding occasions; and the addition of a compact instrumental band gave a livelier spirit to the performance. The Macbeth music was carefully and effectively given. Miss Amelia Lyons was very successful in "Bid me discourse" and "Una voce," and also in a duet with Mr. Valentine Roberts, "The Syren and the Friar," accompanied by the composer, Mr. Emanuel. Mr. V. Roberts sang two songs extremely well. Miss Cubitt gave Schubert's "Hark! the lark," in very good style. Mr. Joseph Haigh was most deservedly applauded in G. F. Harres's "Bounding o'er the rolling ocean," and Calcott's "Friend of the Brave," as also in Rossini's "Per piacere alla signora," which he executed with Mrs. Haigh in a very happy style. Mrs. Haigh also gave Handel's "Let me wander," charmingly.

Mr. J. Reeves was greatly admired in two or three songs. Miss Binfield Williams executed a piano-forte piece, and Mr. G. Preabury a violin solo, in a brilliant style; and Mr. John Parry gave two of his double X-travaganzas, with his usual drollery and success. The overtures to "Figaro," and "Italiana" were well played. Leader, Mr. Charles Betts: conductor Mr. Lavenue.

The subscribers have good reason to be satisfied with the rich and varied entertainment provided for them, and if the good folks of Peckham do not become musical, (which is another word for "happy,") it is neither the fault of the liberal directors, Messrs. V. Roberts and J. Haigh; nor for lack of excellent selections and performers.

#### Provincial.

##### DUBLIN.—Dec. 8th.

The Anacreontic Society gave its opening performance in the Round Room last night, and a more delightful concert, or brilliant auditory, never graced the building. M. Thalberg formed the great attraction of the evening, and fully sustained his own fame, and the high opinion of his warmest admirers. Signor and Madame Ronconi sang several modern Italian pieces with complete success. Miss Cubitt elicited deserved applause by her pleasing and unaffected style; and Mr. John Parry excited universal risibility by his very amusing songs. Mr. Pigott performed a violoncello *fantasia* in an exquisite manner, and the purity and pathos with which he rendered the introduced air "And Robin Gray," found its way to every heart. An excellent band, ably led by Mr. Barton, played the "Freischütz" and "Zanetta" overtures with great spirit and effect.

##### MAIDSTONE.—Dec. 6th.

The Catch Club concert, on Friday last, presented a very agreeable evening's entertainment, and was better attended than for some time past. The overtures, particularly *Semiramide*, were well played, and the glees went off with great spirit. Mr. J. Knight highly amused the company with some of his comic efforts, particularly his detail of things he "did not like to see," which was unanimously encored.

##### GREAT MARLOW.—Dec. 19th.

A concert was given at the Town Hall on Thursday last, by a party of professionals from London, when several songs were nicely sung by Mrs. C. Harper, Miss Thornton, Messrs. Howe and G. Allen, interspersed with some fine glees and madrigals by the Abbey Glee Club,—“When winds breath soft,” Spofforth's "Come bounteous May," and Stevens's "Cloud-capt towers," deserved most particular notice; the latter was cheerfully encored. The arrangements, under the direction of Mr. H. Williamson, were excellent, and gave great satisfaction. A horn solo, played in a masterly style by Mr. C. Harper, received most deserved applause.

##### WOODFORD.—Dec. 16th.

We had a charming concert here on Wednesday evening, being the first of the season. Mrs. A. Shaw, Mrs. C. Harper, Mr. Manvers, and Mr. Giubelei, sang a variety of excellent compositions in the most satisfactory style. Mr. Bates presided with care and ability; and Mr. Harper accompanied his daughter-in-law in "Let the bright seraphim," most excellently. The company was an elegant and numerous one.

CORK.—Dec. 19th.

The Distin family, who have given concerts during the last few weeks at Waterford, Carrick, and Clonmel, with very distinguished success, performed at our theatre last Tuesday and following evenings; their attraction was very great, for a splendid reputation had preceded them; and it is only just to say, that their extraordinary and very superior performances realized, if not exceeded, all that our excited expectations had anticipated.

DUBLIN.—Dec. 17th.

Our Harmonic Society had a capital meeting last night, at which a new glee of Mr. Bianchi Taylor, exhibiting much talent and musicianship, was admirably sung and encored; also a new duet of the same composer, which was equally well received. Stevens' "O thou that rollest," and "Ask me why;" Bishop's "Oh by rivers," "Give me a cup;" and B. Taylor's "Crown, oh crown," were finely sung, and most of them encored. The society will give a sacred performance on Christmas eve, at which Mrs. A. Shaw, Miss Birch, Messrs. Hobbs and H. Phillips, will assist.

WOLVERHAMPTON.—Dec. 20th.

The vocal entertainment given by the Misses Smith, at the New Music Hall, on Monday evening, (12th inst.) was a rich treat to the lovers of harmony; and the audience, which was most numerous and respectable, testified their pleasure by the marked applause which followed each performance. Every piece was sung with exquisite taste, and with a precision and effect only to be acquired by long and careful practice together; of eight duets by Miss Smith and Miss Julia Smith, five were rapturously encored. Mr. Frederick Smith accompanied the ladies, and performed a duet with Mr. George Hay, who, it is needless to add, played with his usual spirit and execution, and was loudly applauded. The concert, by general desire, was repeated on Monday last, and obtained the most unequivocal applause from a numerous and highly respectable auditory.

TEWKESBURY.—Dec. 8th.

Our Choral Society gave an annual public performance last Wednesday to a numerous and respectable auditory. The programme consisted of selections from "Palestine," the "Creation," "Joshua," and the "Messiah," which were executed in a style reflecting the highest credit on the society and its persevering members.

LIVERPOOL.—Dec. 10th.

The concluding concert of the Philharmonic Society, for this season, took place on Tuesday the 6th instant. Weber's "Preciosa" overture, and Auber's "Fra Diavolo," were well played by an efficient band, ably led by Mr. H. Aldridge. Mr. B. R. Isaac performed Mendelssohn's E minor concerto, in a style worthy of the composition, which is perhaps the highest praise. Mesdames Stott, Hammond, Swan, Bell, Aldridge, and Leach; Messrs. Walton, Ludlow, Waring, Eccles, Atkinson, Case, Hetherington, &c. sang several fine compositions of Weber, Bishop, Beethoven, Mozart, Benedict, Balfe, and Purcell, in a most effective manner, and were deservedly much applauded. Mr. Ashlin presided at the organ, and the whole was ably conducted by Mr. W. Ludlow.

BRIGHTON.—Dec. 17th.

There was a most fashionable and numerous company, present at Messrs. Wright's concert at the Town Hall, on Thursday morning, to bid adieu to M. Thalberg, who gave his last performance in England, previous to his departure for France and Belgium. On this occasion he delighted his hearers with his "Lucrezia" fantasia, and his D flat andante, and new study, in addition to which he performed the "Norma" duet, on two grand instruments, with

Madame Oury, whose brilliant and perfect style most admirably consoled with that of the great master, and contributed to render this piece the gem of the concert. Signor and Madame Ronconi sang some Italian pieces very charmingly. Miss Cubitt was much admired in the delightful canzonet, "My mother bids me," and Mr. John Parry excited general mirth and applause by three of his musical facetiae. The whole performance gave the most entire satisfaction: more than 600 nobility, &c. were present.

MANCHESTER.—Dec. 10th.

Last Monday evening the Amateur Choral Society gave a second concert for the season. The oratorio selected was Haydn's *Creation*, and the manner in which, as a whole, it was got up, reflected credit upon the diligence and enterprise of the committee. The most effective pieces were the two solos of Mr. Burnett, "In splendour bright," and "In native worth,"—the latter most warmly and deservedly encored—and "With verdure clad," beautifully sung by Miss Hardman.—"Most beautiful appear," sung by Miss Hardman and Messrs. J. Isherwood and Burnett,—"On thee each living soul awaits," given by Miss Leach and Messrs. J. Isherwood and Burnett. The best choral effects were, "The heavens are telling," and "Achieved is the glorious work."

*Hargreaves Choral Society*.—The second concert of this institution took place on Thursday evening. The "Mount of Olives," and a "Miscellaneous Act," concluding with a chorus from Gardiner's "Judah," were most effectively rendered by Mesdames Leach, Hardman, Winterbottom, and Parry; Messrs. Burnett, J. Isherwood, Heelis, Standage, Walton, and and Sheldrake; a numerous and well-drilled choir, and a complete orchestra; the whole admirably conducted by Mr. J. Waddington: leader Mr. Conran. It was delightful to see the whole of the solo singers retain their places till the end of the performance, and lend their aid to the difficult and elaborate chorusses. 1100 tickets were received at the doors.

BIRMINGHAM, Dec. 21.

The Choral Society, assisted by the orchestra, and a small body from the Musical Institute, gave a concert in the Town Hall last night. It was a delightful sight to see two rival societies working together with such harmony and good-will, and every one seemed to enjoy it. The chorusses were well done: there was much precision in taking up the various points, and a great deal of attention bestowed on the *Pianos* and *Forces*, without which, choral music degenerates into mere sound. There was a good orchestra, (led, on this occasion, by Mr. Mellon,) which did justice to the Samson and Freischütz' overtures, the latter being unanimously encored. When we consider that all the solos and concerted pieces were sung by persons selected out of their own body, we must confess that it does them great credit, and they deserve the patronage of all those who have a shilling (the price of admission) to spare, and who, in presenting this small donation at the shrine of Apollo, receive ten times its value in enjoyment. Mr. Mellon played a solo, the performance of which created a furore and an encore. We beg to differ with his admirers on many points, and earnestly recommend him not to try to imitate any man, but to become master of a good firm style. He has the materials for a superior violinist. We have only one word more to add, i. e. let the Choral Society unite with the Musical Institute, and then may Birmingham boast of possessing a larger and superior body of chorus singers than any provincial town in England.

#### Miscellaneous.

MADLE. CATINKA HEINEFETTER.—A very lamentable and serious affair lately occurred

in Brussels, relative to this popular vocalist, sister of the German *prima donna* known here, and late a member of the company of the *Academie Royale* of Paris. Two gentlemen who accompanied the lady home, after a concert at Brussels, quarrelled in her presence, and one was mortally stabbed by the other. It was said that the young lady had gone out of her mind through horror and grief, but we perceive by the Belgian papers, that she has re-appeared at the royal theatre in the capital, little dismayed by the catastrophe.

EOLIAN PITCHPIPE.—We have received one of these little instruments, which we commend to general notice for its extreme portability and usefulness. It is somewhat smaller than the cut which appears in our advertisement page; it is formed of metal resembling German silver, consequently is not subject to the variations of wood instruments, and its note is clear and sonorous. It is enclosed in a small morocco case, and will neither encumber the waistcoat pocket, nor a lady's reticule.

We understand these little choral companions are tuned to different degrees of pitch, suitable to the notions of different professors and schools. This is to be regretted, as it has long been desirable to establish an universal standard, as the first, and indeed only, mode of cultivating a general accurate ear. We trust Messrs. Greaves, the ingenious manufacturers will accept our suggestion, and assist the desideratum, by tuning all their instruments to the standard fork of Mr. Parker, which we noticed some months since.

MR. MANVERS.—This gentleman is engaged at Covent Garden Theatre, and will make his debut in the opera of "Artaxerxes."

COVENT GARDEN.—Some of the papers have stated, that Miss Adelaide Kemble insisted on having a *free* benefit; and, that when she went to receive the produce, she only returned the mere expenses of the house. We have it from the best authority, that she paid the *whole* expenses of the evening, including the performers' salary, all of whom were paid in full, the week before last, and last week.

MADAME MARIE LOUISE GRANGE.—A correspondent requests us to notice that this talented pianist and teacher, who gained the first prize at the Paris Conservatoire in 1833, has suffered considerably through the assumption of her name by the individual who recently figured in the criminal court, as Madame Louisa Grange, Comtesse de Noailles—we are happy to have the means of relieving the lady from the injurious odium. Madame M. L. Grange, who resides at No. 28, Davies Street, Berkeley Square, enjoys a large and fashionable professional connexion—the countess (!) is, we believe, on her travels to New South Wales.



**ROYAL ACADEMY OF MUSIC.**—The board of professors, consisting of Mr. Cipriani Potter, (the principal,) Sir George Smart, Mr. F. Cramer, Mr. Goss, Mr. Elliott, Mr. W. S. Bennett, and Mr. W. Holmes, attended on Tuesday, to examine the candidates for the two vacant King's Scholarships, when twelve females and eight males contended for the prizes, and displayed a very considerable degree of musical excellence.

**THE GLER CLUB,** assembled at the Crown and Anchor Tavern, for the first time this season, (being the fifty-sixth,) on Saturday last, when several fine compositions were sung by a host of vocalists.

**ORGANISTS.**—There are already thirty-nine applicants for the situation at Worcester Cathedral, vacant by the death of the lamented Mr. Hunt.

**SIGNOR MARIO.**—This popular singer is at present unable to appear at the Paris Italian opera, through the loss of his father.

**SACRED HARMONIC SOCIETY.**—The Messiah will be repeated to-morrow, in consequence of its great attraction on Friday last. "Deborah" will be revived immediately after Christmas.

**MENDELSSOHN.**—We lament to learn that this excellent and eminent person is suffering a severe affliction, through the loss of his mother, who died at Berlin on the 11th instant.

**MR. THALBERG** left London on Sunday, for Brussels, where he is engaged to perform on Saturday next; he afterwards proceeds to enjoy the carnival in Paris.

**MISS ADELAIDE KEMBLE.**—This first *Prima donna assoluta* of the English stage, makes her final curtsy to-morrow night; a melancholy event, which the most kindly considerations for her own peace and comfort can scarcely palliate or render endurable. One might be argued into consolation for the loss of a *prime* minister, or a *first* lord of the admiralty, or a bishop or two, or a score of lawyers, but to be robbed of our opera heroine, is to have a mute put upon our national lyre, and to take away the key-note of our social harmony—verily, Mr. Sartoris has much to answer for.

**MR. WILSON.**—This eminent singer gave his farewell entertainment at Edinburgh, last Monday, to a very numerous gathering. He performs at Carlisle, and other places, on his road to London; and recommences his very agreeable and attractive "Illustrations" on Monday next, at the Music Hall, Store Street. His tour through the provinces has been successful, beyond any former precedent.

#### List of New Publications.

- Hünter, F., "Son Nom," Chappell.  
Hünter, "Mon Rocher de St. Malo," Chappell.  
Bürgmüller's Two Polish Galops, Chappell.  
Bürgmüller's "La Montagne," valse; Chappell.

Bürgmüller's Album, No. 2, Fantasia and Variations on cavatina in Beatrice, op. 78; Chappell.  
Bürgmüller's Album, No. 5, Fantasia and Pastoral Rondo on a Swiss Air, op. 79; Chappell.  
Mendelssohn's Symphony, No. 3, Four Hands, arranged by the Author; J. J. Ewer & Co.

#### Notice to Correspondents.

Our Nottingham Friend should have our attention; notices of provincial music doings should be forwarded early in the week.

Olio—We like his lucubrations, but they are too secular.

G. P.—Full particulars of the Concertina may be obtained at the makers in Conduit Street.

P.—H. S.—T. Johnstone, Esq.—Newbury—Musical Avalanche, &c., anon.

#### ADVERTISEMENTS.

#### Wessel & Stapleton's New Publications. THE PRINCE OF WALES'S ALBUM.

A Collection of Vocal and Pianoforte Solo Compositions by the most esteemed Authors, foreign and native, edited by Frederic Stapleton.

The great success this work has obtained, having passed to the Third Edition, the publishers have continued the publication of the above work, with the same contents, as valuable presents for Christmas and the ensuing year.

#### NEW QUADRILLES FOR THE ENSUING YEAR.

BOSISIO'S "La Belle Poule," "Ferdinand Cortez," "Reine Jeanne," "Couvre-feu," "Carline," "Vesta," "Cadi," &c.

#### NEW WALTZES BY BOSISIO.

"La Reine Victoria," "Carline."  
MUSARD'S "Les Diamans de la Couronne," "La Reine Victoria," "La Tete de Bronze."

BOSISIO'S Scotch Quadrilles are in course of publication, also eight New Sets of Quadrilles and eight New Sets of Waltzes by the same composers.

#### ENLARGEMENT OF THE MUSICAL EXAMINER.

THE great success of this Periodical at its outset has induced the Proprietors to double its size, thereby doubling its value as a source of information and amusement, and rendering it highly desirable as an advertising medium. The attention of advertisers is invited to No. 8 of the "MUSICAL EXAMINER," which will appear early on Saturday morning, December 24th, 1842.

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#### CLASSICAL CHAMBER CONCERTS, 1843.

**MR. W. STERNDALÉ BENNETT** has the honour to announce to the Nobility, Gentry, and his Pupils, that he will give, at his residence, 42, UPPER CHARLOTTE STREET, FITZROY SQUARE, on the under-mentioned dates, Three Performances of Classical Chamber Music:—

MONDAY EVENINGS, JANUARY 9th and 23rd.  
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To commence Each Evening at Eight o'clock.

During the Series Mr. BENNETT will perform selections from the Pianoforte Works of

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Subscribers' Names received, and Tickets for the Series (One Guinea each) to be had, at Messrs. Cramer, Addison, and Beale's, 201, Regent Street; Messrs. Mori and Lavenau's, 28, New Bond Street; Messrs. Coventry and Hollier's, 71, Dean Street, Soho; Mr. Lesdrie's, 63, Bond Street; Mr. G. Peasey's Pianoforte Manufactory, 73, Bishopsgate Street; Messrs. Collard and Collard's, 26, Cheapside; and of Mr. BENNETT, at his Residence.

As a limited number of Tickets will be issued, an early application is requested.

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The Poetry by Desmond Ryan, L. H. Cove, Henry Plunket, Miss Byron, Mrs. Valentine, &c. &c.

"Mary Aaron."  
"I'm merry! yet I'm sad."  
"Come come with me."  
"Old Friends."  
"I never have mentioned his name."  
"The beautiful maid of the dale."  
"I love thee dear England."  
"The Rhinester."  
"Kind endearing Rosabelle."  
"There is a grief when tears drops start."  
"How dear to me my native vale."  
"She threw back the clustering ringlets of jet."

Each 2s., or the twelve songs 21s., to be had at C. NICHOLSON'S Flute Manufactory, 13, Hanway-street, Oxford-street, London. Orders from the country, containing a remittance, punctually attended to.

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#### RELIQUIÆ MUSICÆ ANTIQUÆ

Specimens of Ancient Music, Sacred and Secular, by Composers of England, Italy, Germany, France, and the Netherlands, from the Thirteenth to the Eighteenth Century. To be edited by EDWARD F. RIMBAULT, F.S.A., Organist of the Swiss Church, Honorary Secretary to the Percy and Musical Antiquarian Societies, and Editor of the Works printed under the direction of the Motett Society; and JOSEPH WARREN, Organist and Director of the Choir of St. Mary's Catholic Chapel, Chelsea.

The object of this publication is to show the gradual progress of melody and counterpoint in various countries by collecting together in a connected form numerous interesting specimens from ancient MSS. and rare printed works. A work of a similar kind was published some years ago by the late John Stafford Smith, entitled "Musica Antiqua," but from the want of a proper classification of the materials, and the absence of authorities and explanatory notes, the work is rendered comparatively useless, except to the initiated in musical antiquities. The Editors intend arranging their work in divisions and subdivisions, each treating of a particular branch of the art, and thus enabling the inquirer to gain a distinct knowledge of each subject individually.

In announcing the present work, the Editors beg to state that they have peculiar facilities for the undertaking, not only from their own libraries and those of their friends, the collections at Oxford, Cambridge, and the British Museum, but also from the great Continental libraries, with many of which they are in communication, and from which much information of a new and valuable nature may be expected.

Subscribers' Names received by Mr. RIMBAULT, 3, Denmark-street, Soho-square; and at CHAPPELLE'S, 50, New Bond-street, London.

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SOUVENIR DES CHAMPS, Airs in the style of a Musical Box, Published by Cocks & Co., Prince's Street, Hanover Square.

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### THE LAST TWO NIGHTS OF MISS ADELAIDE KEMBLE'S APPEARANCE ON THE STAGE,

The whole of the Private Boxes being already disposed of, for Miss Adelaide Kemble's last appearance, a few Stalls, (for that Night only, will be prepared in the Orchestra.  
Application to be made at the Box Office.

**This Evening, Thursday, December 22nd,**  
1842, (for the last time,) Rossini's Opera of SEMIRAMIDE. Semiramide, Miss Adelaide Kemble; Arsace, Mrs. Alfred Shaw, Assur, Mr. Giubelei, Oro, Mr. Leffer, &c. &c. With the New Comic Drama of THE TURF.

Friday, December 23rd, NORMA. Pollio, Mr. W. Harrison, Oroveso, Mr. Giubelei, Adalgisa, Miss Rainforth, Norma, Miss A. Kemble, (her last appearance on the Stage.) With the New Comic Drama of THE TURF.

The last Night of performing before the Christmas Holidays.

The Grand Christmas Harlequinade, by Writers of "Punch, or the London Charivari," to be entitled PUNCH'S PANTOMIME; or, HARLEQUIN, KING JOHN and MAGNA CHARTA! has been long in preparation, and will be produced on Monday, the 26th instant, on the same extensive scale for which this Establishment has been so long celebrated.

In compliance with a general wish for the performance of a purely English Opera, MRS. ALFRED SHAW will have the honour of making her first appearance on Tuesday next, the 27th inst. in Dr. Arne's celebrated work, ARTAXERXES. Artaxerxes, (for the first time,) Mrs. Alfred Shaw, Arbaces, Mr. Manvers, (his first appearance these five years,) Artabanus, Mr. W. Harrison, Mandane, Miss Rainforth, Semira, Miss Poole.

The Box Office in Hart Street is open from 10 till 4.

## PRINCESS'S THEATRE,

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The Public is most respectfully informed

that this NEW AND ELEGANT THEATRE will open on MONDAY next, the 26th inst., when will be presented Bellini's opera LA SONNAMBULA. Count Rodolph, Mr. W. H. Weiss, Alessio, Mr. Walton, Liza, Mrs. J. H. Seavern, Amina, Madame Eugénie Garcia, her first appearance on the English stage, Elvino, Mr. Templeton. After which, a new Musical Burletta, called THE YELLOW DWARF; the principal characters by Mr. Osberry, Mrs. Anderson, Miss Noel, and Mademoiselle Melanie Duval.

Private Boxes and Places to be had of Mr. Massingham at the Theatre, and at all the principal Libraries.

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At the end of the First Part, the splendid Gas Microscope is shown every Monday, Wednesday, and Friday; and Magical Illusions every Tuesday, Thursday, and Saturday.

At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Dec. 22nd, and the two following evenings.—

Part I. Overture, "La Bayadere" (Auber.) Chorus, "Come, gentle Spring," Mrs. Wilson, Miss Thornton, Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill, (Haydn.) Waltz, Brandhofen, (Labitzky.) Duet, "Tell me where is fancy bred," Miss Thornton and Mr. R. F. Smith, (Stevens.) Duet, Pianoforte and Flute, Mr. T. Julian Adams and Mr. Saynor. Song, "The four-leaved Shamrock," Mrs. Wilson, (Lover.) Quadrille, "Les Diamans de la Couronne," (Musard.) Part II. Waltz, "Die Nachwandler," (Strauss.) Song, "Haute ye the Mountain," Miss Thornton, (Rodwell.) Grand selection from the opera of Norma. Song, "The Fairy Boy," (Lover.) Overture to "Fidèle," (Beethoven.) Trio, "Willie brew'd a peck o' Maut," Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill, (Shere.) Quadrille, "Les Chasseurs des Alpes," (Bosio.)

At the termination of the First Part of the Concert, the Infant Thalia will appear as "The Flower Girl," and at the end of the Second Part as "The British Tar," in miniature, introducing a "Sailor's Hornpipe."

## HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admittance is. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame TISSAUD & Son's Bazaar, Baker-street, Portman-square.

## SCOTTISH MUSIC.

### FIRST ENTERTAINMENT THIS SEASON.

#### MR. WILSON

Begs to announce that he will give his Selected Entertainment at the MUSIC HALL, Store Street, on MONDAY Evening, 26th inst. Pianoforte Accompanist, Mr. Land. Songs in the entertainment, "My ain firsie," "Saw ye my wee thing?" "Auld Robin Gray," "The Laird o' Cockpen," "Will ye gang wi' me, Lizzie Lindsay?" "Scots wha' hae wi' Wallace bled," "Get up and har the door." Part II. "The Reel o' Tullochgorum," "Where hae ye been a'day, my boy, Tammy?" "Allister M'Allister," "Come under my plaidie," "There's nae luck about the house," "Woo'd, and married, and a'."

To commence at eight o'clock. Tickets, 2s. each; reserved seats in the orchestra, 2s. 6d.; private boxes for six, 15s.; for eight £1., with Programmes, may be had at the Hall, at Messrs. Cramers & Co., Regent-street; Messrs. Duff & Co., Oxford-st.; and at Mr. Leader's, 63, New Bond-street, corner of Brook-street.

## KENNINGTON ASSEMBLY ROOMS.

### MR. O. H. TOULMIN'S

#### THIRTEENTH ANNUAL CONCERT

On Wednesday, Dec. 23, 1842, to commence at Eight o'clock precisely.

#### VOCALISTS.

Mrs. Alfred Shaw,  
Miss Birch, Mrs. A. Toulmin,  
Miss Dolby,  
Mr. W. Harrison, Mr. John Parry,  
Mr. H. Phillips.

#### INSTRUMENTALISTS.

Mr. A. Toulmin, Harp, Mr. E. Toulmin, Piano.  
The Band will be complete in every department,  
Leader, Mr. O. H. Toulmin.

Single Ticket, 7s. Double Ticket, 12s. Family Ticket to admit four, One Guinea, to be had at the Assembly Rooms, at all the Kennington, Clapham, and Brixton Libraries, and of Mr. O. H. Toulmin, 19, Newington-place, Kennington.

Just published,

## THE MERRY CHRISTMAS QUADRILLES,

Containing popular Airs, composed by HENRY RUSSELL, including "Song for a stormy Night," "Woodman spare that Tree," "The Ivy Green," "The old Watermill," and the laughing finale, "Let's be gay." The excellence of these melodies is attested by the universal popularity of the Songs: as Quadrilles they are capably arranged by MONTGOMERY; and the illustration is, at present an exceedingly novel one by J. BRANDARD.

## "THE PUNCH QUADRILLES,"

and

### "THE QUADRILLE AND VALSE-DE-JUDY,"

with Portraits of Monsieur Punch, Madame Judy, and the Infant, continue to attract the notice of old and young, great and small; and their interesting Portraits are nightly adorning the Pianofortes of the delighted Purchasers.

#### ANOTHER NOVELTY,

### THE REEL-SCOTCH, OR SCOTCH-REEL QUADRILLES,

With a Portrait!!!

And a set of Strathspeys, and a lot of Reels, including the

### REEL OF TULLOCHGORUM,

(With the beautiful Bagpipe effects,) as played and danced by

## JULIEN!!!

#### ANOTHER NOVELTY, (not yet out,)

### The Poo! Poo! Quadrilles,

and

### THE POP-GUN WALTZ;

With several new Chinese Airs imported from Hyde Park Corner, by the 12 o'clock omnibus, just arrived.

London: JEFFERYS & NELSON, 21, Soho-square.

## ITALIANIZED STRINGS,

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HARP, VIOLIN, VIOLONCELLO, GUITAR, ETC.

JAMES DODD, having discovered a new and important process in the manufacture of these strings, whereby they are rendered equal to

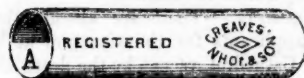
## THE BEST ROMAN STRINGS,

in all the essential qualities so prized by the musical world; begs leave most respectfully to introduce them to the notice of his Friends, Amateurs, Professors, and the Public; and while inviting them to make a trial, feels confident that he shall ensure their patronage and support.

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Please to observe that each string is tied with a Green Tie.

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## A Pocket Instrument for the use of

Pupils in Singing Classes, and Musicians in general. An admirable substitute for the Tuning-Fork, being only an inch and a half long, and a quarter of an ounce in weight, and producing a clear prolonged note.—May be had (price Two Shillings each) retail, at the Music Shops, and at Mr. Mainzer's Depot, 240, Strand. Wholesale, at John Greaves & Son, 56, South Street, Sheffield.

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### PATENT GRAND, GRAND SQUARE, SOFA, AND CONSOLE PIANOFORTES.

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H. PAPE, Manufacturer of Pianos to the King of France, whose instruments have, on several occasions been honoured with the Gold Medal of the French National Institute, awarded to him at the recommendation of Messrs. Cherubini, Boieldieu, Auber, &c. and which have attained high celebrity on the Continent, begs to inform the Nobility and Gentry of the British Empire, that he has opened a depot for the sale of his Pianos, at 106, New Bond Street, where he offers for inspection his Patent Grand, Grand Square, Square, Sofa and Console Pianos.

All Mr. Pape's Pianos will be found elegant in form, of beautiful workmanship, extremely solid, possessing a tone at once brilliant and powerful. By many years of study, and at a vast expense, he has been enabled to make more important improvements in their structure than any other living maker, and has succeeded in reducing the size of his Pianos considerably, and yet increasing their power—his Console Pianos, though the smallest instruments made, possess as much power as the ordinary Grand Pianos.

Mons. de Gilme, Professor of Music from the Conservatoire, at Brussels, attends between the hours of four and five, on Tuesdays, Thursdays, and Saturdays, to show the instruments, and a call at any time will be considered an honour.

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Wanted, a young man, possessing a good ALTO VOICE, with competent knowledge of Cathedral Music. For particulars apply to Dr. Elvey, Cloisters, Windsor.

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DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to ladies and gentlemen of any age wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application as above.

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